ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

Animation Over Broadway

An Evening With Douglas Leigh
Pioneer of Spectacular
Advertising featuring the EPOK
Vintage Animation Library
With Ken Browne
Hosted by Bill Lorenzo

Thursday, May 21, 6:00 P.M.
School of Visual Arts
209 East 23rd Street
Amphitheater (Room 315)

MAY 1992

JOHN CANEMAKER PRODUCTIONS INC.

John Canemaker Invited to Barcelona as Guest Lecturer

John Canemaker, internationally recognized animator, historian, author and teacher, will travel to Barcelona in May 1992 to lecture on American animation history. He was invited by the Institute of North American Studies (Instituto de Estudios Northearmericanos), a private cultural association dedicated to promoting "better cultural understanding between Spain and the United States."

Guest lecturers in the past have included James Baldwin, Robert Brustein, Kenneth Galbraith, Milton Glaser, Hilton Kramer, Senator George McGovern, Toni Morrison, John Szarkowski, Barbara Rose, John Brademas, among others.

Mr. Canemaker is the author of four books on animation history, including Winsor McCay- His Life and Art (Abbeville Press) and Felix - The Twisted Tale of the World's Most Famous Cat (Pantheon Books). Among his most recent animated film productions are the opening for DANCE IN AMERICA: EVERYBODY DANCE NOW!, two commercials for Gay Men's Health Crisis benefits (AIDS DANCE-A-THON and CIRCUS FOR LIFE), and the IBM-sponsored series THE CREATIVE SPIRIT, four one-hour programs airing on the Public Broadcasting System is April).

John Canemaker is Associated Professor and Head of the Animation Program at New York University Tisch School of the Arts.

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE CULTURAL COUNCIL FOUNDATION

ASIFA EAST
The International Animated Film Society (New York Chapter)
A program of the Cultural Council Foundation

President
Linda Simensky
(212) 258-7727

International V.P.
David Ehrlich

Treasurer
Tissa David

Membership Secretary
Margaret Frey

Mailing List
Diane Bellini

Newsletter Editor
John R. Dilworth

Assistant Editors
Margaret Frey
Maryann Japhe

Special Projects
Robert West

Newsletter Design
Vanguard Media Corp.
(212) 242-5317

Executive Board
Dick Rauh, Bill Lorenzo, Joanne Borne, Howard Beckerman, Iris Beckerman, Ray Kosarin, Shamus Culhane, Suzanne Dimant, Ronan Divon, Steve Dovas, John Gati, Candy Kugel, Dean Lennert, Stephan Morse, Linda Simensky, Michael Sporn, Tom Warburton, Robert West

Send newsletter contributions to
John R. Dilworth 262 Elizabeth St. Apt. 6
NY, NY 10012

For International Members
David Ehrlich, ASIFA Intl. Board,
RR 1 Box 50, Randolph, VT 05060

ASIFA PROGRAM • MAY 21 1992

An Evening With Douglas Leigh

Douglas Leigh is considered the pioneer of "spectacular advertising" and one of the principal figures in the creation of large electronic display boards. Beginning in the 1930's, his organization was responsible for hundreds of the best known outdoor Spectaculars in New York as well as other downtown areas around the U.S. If you have ever visited Broadway and Times Square, or have seen pictures of the "Great White Way" in its heyday, you may already be familiar with the work of Douglas Leigh. He created the famous "smoke ring" sign at Broadway and 44th Street in 1934. The giant Pepsi-Cola waterfall display and Presto Steam Iron Spectacular were other famous creations. He installed Spectaculars in cities around the world. Douglas Leigh was the first to outfit blimps for advertising after WWII. He was even responsible for the first animated TV commercial, animated by Otto Messmer, for Botany Stay-Press Ties which was shown on NBC in 1941!

One of his most important innovations was the development of the LEIGH-EPOK animated matrix display. These signs were the forerunners to the computerized signs in use today. The black and white board utilized handdrawn animations and high-contrast black and white 16mm film projected onto a bank of photo-cells which lit 5160 incandescent picture points. One of these displays ran on Broadway for over 30 years and was used by Pepsi-Cola in cities around the world.

The extensive body of work created for the EPOK sign has been preserved on the original 16mm reels. The EPOK Library includes rotoscopes and silhouette film footage of logos and trademarks, animal action, vaudeville and circus act sight gags, dancing, sports, travel images, and Holiday motifs from every season. Foremost, the collection features a vast library of "lost" cartoons by Otto Messmer, each a masterpiece in sign artistry with bold, expressive images that fill each frame. The EPOK art department included some of the top animators and artists of their day and was created and supervised by Otto Messmer, the creator of FELIX THE CAT.

Joining Mr. Leigh will be Ken Browne, an experienced producer and Creative Director of large video display systems in NY and Chicago. Together they are exploring new adaptations for the EPOK library.

The Film Program will feature a sampling of original EPOK sign images and "lost" Otto Messmer silhouette animation.

Don't miss this one!

Hosted by Bill Lorenzo. Thurs., May 21, 6:00 pm

Free Admission.

School of Visual Arts
209 E. 23rd Street
Amphitheater (Room 311)

INDEPENDENT BULLETIN

By Ray Kosarin

Now running as part of Expanded Entertainment's "Fourth Animation Celebration" is Amy Kravitz's "Literacy."

Kravitz produced the 27-second film based on a concept she had created for "World Problems, World Solutions," a competition co-sponsored by Expanded and MTV Networks. Over the summer, filmmakers submitted for competition storyboards identifying specific world problems and possible ways to solve them. MTV chose to produce for broadcast ten storyboards out of the more than 600 entries.

"I never thought in a million years they'd choose it," says Kravitz. " the spot is really an abstraction. It's very unusual for a PSA."

The film begins with an image of the widely ruled writing paper used in grade schools. The camera zooms in to encounter thick, graphite lines, based on cursive letter forms. The lines, which close up appear as fat and textured shapes, twist and turn and collide, resolving finally into the word " literacy." By putting the audience through the work of deciphering the written work, Kravitz hopes to evoke the challenges facing those who cannot read.

For broadcasting overseas, Kravitz also created several foreign-language versions. She quickly discovered the the word "literacy" has no precise equivalent in Spanish, Portuguese, French, or German, and so she translated instead the phrase "Learn to Read." MTV chose not to produce a spot for Japan, says Kravitz, where literacy is not an issue. "There's 100 percent literacy in Japan. They don't have that problem we do here. So if you ever wonder what's wrong with the United States..."

With "Literacy" Kravitz is reaching a far broader audience than usual. Besides teaching at Rhode Island School of Design, she devotes most of her time to personal films.

"I'm an independent. I like making my own films. What's really interesting to me about the art form is using it for personal, spiritual inspiration. I really enjoy the entire process of creating the images, the whole film, not just animating."

In identifying herself as a fine artist, Kravitz imposes no judgement against commercial animation. If a film is good, she says, it's good whether it's sponsored or not. "But there is a division, a difference in focus. In individual art, the end product is always unknown. It's a personal discovery."

Music for "Literacy" is by Caleb Sampson.

Virginia Wilkos's "The Three Little Pigs" was selected for screening at the Birmingham International Educational Film Festival on April 28. Since its completion in 1991, the short has already won three other awards: a Red Ribbon at the American Film and Video Festival, A Bronze Apple at the National Educational Film and Video festival, and a Notable Films award at the American Library Association Festival.

The eight-minute film is based on the picture book by James Marshall. In his retelling of the familiar story, Marshall pits his stoogelike wolf against a prissy but resourceful third little pig.

"The Three Little Pigs" is Wilko's first professional film. Producer Paul Gagne of Weston Woods Studios chose Wilkos for the project after seeing "The Boy Who Drew Cats," a film she had made as a student an Rhode Island School of Design.

Although Wilkos designed the artwork to look like Marshall's illustrations, she took certain liberties in adopting them for the screen. "The characters are very flat. It's easy to mimic because they're so simple to draw. But at the same time, sometimes I want to show more dimension to them." In her film, Wilkos takes the camera down a

chimney, around a ferris wheel, and inside the wolf's mouth.

Wilkos also created additional artwork for events described but not illustrated in the book. Near the end of the film, the wolf returns at night to the third pig's house. the book, however, contains no nighttime illustrations. For these scenes, Wilkos and her husband Ty Varszegi needed to create an entirely new palette. "She did wonderful things with color," says Paul Gagne, "a rich, deep, night-sky blue and a moon effect with the characters that really look terrific onscreen. I had seen a pencil test without any color and didn't know what it was going to look like. When I saw it, my jaw just dropped to the floor."

Fritz Weaver provided the character's voices. "Fritz was very good," says Wilkos, " because his voice fluctuates a lot and makes it easier to picture how the wolf should be moving. I can 'hear' eyebrows moving up and down and the mouth or lips wrinkling as he snarls, grunts, and whatever else he does, inhale, or sniff or snort."

Music by Ernest Troost captures the wry tone of Marshall's story. "He's really droll the way he draws those characters," says Troost. "I tend to make wicked characters kind of tongue-in-cheek, with a tango or a theme on the saxophone. I make them smarmy rather than terrifying."

Happy with he finished film, Weston Woods has already assigned Wilkos two additional projects: Marshall's "Little Red Riding Hood," and Robert Kraus's " Musical Max."

Executive producer for Weston Woods is Morton Schindel.

Caroline Leaf: An Animated Life.

A Program of Nine Short Films Brilliantly Adapts Diverse Literary Sources:

U.S. Theatrical Premiere

Wednesday, May 6 at Film Forum

Caroline Leaf is one of the independent film world's most famous little known filmmakers. The recipient of dozens of international awards and an Oscar nomination for her 1976 film, THE STREET, she has near legendary status among her colleagues not only for the elegant, simple animation techniques she has made her own (scratching directly onto the film stock, or manipulating sand or paint under the camera's lens), but also for her ability to interpret literature with consummate wit and style, from the sophisticated horror of Kafka (METAMORPHOSIS OF MR. SAMSA), to the poignancy of Mordecai Richler (THE STREET), and the whimsy of nonsense poet Edward Lear (THE OWL AND THE PUSSYCAT).

Film Forum's compilation spans Leaf's 23-year career, from her early days at Harvard's Carpenter Center to the many years spent producing work under the aegis of the National Film Board of Canada. Included in the program are: SAND (or PETER AND THE WOLF), THE OWL WHO MARRIED A GOOSE, THE STREET, THE METAMORPHOSIS OF MR. SAMSA, INTERVIEW, THE OWL AND THE PUSSYCAT, THE FOX AND THE TIGER, A DOG'S TALE, and TWO SISTERS

"Caroline Leaf: An Animated Life" will have a 2-week engagement. May 6-19, at Film Forum 1, 209 West Houston Street, with screenings Monday-Friday 2, 4, 6, 8, 10 and Saturday-Sunday at 1, 3:30, 5, 6:30, 8, 10. Leaf will be present on Friday May 8 at the 6 pm show and Saturday, May 9 at the 6:30 show.

Festival

STUTT 19

John

On the surface the Stuttgart Trick-film Festival appears to be run by Professor Albrecht Ade, a dignified older gentleman prone to formalities and speeches. Most attending Stuttgart this year know the truth however; this festival is driven by two young, crazed animation fanatics named Otto Alder and Thomas Basgier. They've been stalking all the animation festivals, luring animators in from around the world with their friendly presence, chasing hard to find films from across the globe. Their maniacal drive has resulted in one of the densest, most intensive film festivals around.

Reflecting the current interest in animation from what was once the Soviet Union, the Stuttgart festival offered four "information" programs of recent Soviet films. Not content to stop there, the festival screened retrospectives of Garri Bardin, Youri Norstein, jury member Alexander Tatarsky, Moscow's Pilot Studios, a panorama of Russian films, of Estonian films, of films from the Ukraine,...And then there were the student shows, the Mongolian show, the Starewitch programs, the Swiss retrospective, the "night programs" (which began at 1:00 a.m.) Like I said, intensive. There were so many programs that one usually had to choose between seeing yet another film showing or some luxuries as a night's sleep or a real meal. However, whenever I opted for bags under my eyes and a growl in my stomach I was not disappointed - - the programs were crammed with beautiful films I'll probably never find again anywhere else. Thank you, Otto and Thomas!

In addition to all the films, there were some other very unusual performances. I missed a reading, in German, of Bruno Schultz's "Street of Crocodiles" presented with the Quay Brothers' film, but I did catch Priit Pyarn's performance art piece entitled "The Death of Dark Animation in Eastern Europe." While a dj played two turntables and a sampling keyboard, Priit, in a white jumpsuit, scrawled a black smudge on a white wall for hours and hours. He began at midnight, and was going strong when I left around 3:30 am. Hell, he'd probably still be there if they let him.

Priit Pyarn became one of the most intriguing characters at Stuttgart. His film, "Hotel E", which won an award in the intensly competetive competition (only about forty films made it into competition this year) was a look a the new Europe and a particularly

Report

GART 2

hnall

ascerbic satire of American capitalist ideals. Yet there was Priit - - selling T-shirts of his character, wheeling and dealing...he'll clearly survive his country's transition gracefully.

Of all the international festivals I've attended, Stuttgart gave me the strongest feeling of communication between people from truly diverse cultures. Thomas and Otto's influence again; bringing in the world animation community. An impromptu band played at an ASIFA party. People joined in at will. At times, no two members were from the same country. I finally met Sergei Ainutdinow, a Russian animator whose film "Amentia", is remarkably similar to my own film, "Grim". Though "Grim" was not shown at Stuttgart, the incredibly helpful festival staff arranged a private, impromptu screening for Sergei. Alas, we couldn't speak each other's language, but I feel as if we'd communicated. Piotr Dumala, whose beautiful new film "Franz Kafka" received an honorable mention, had a poetic way to describe the forces which united the two films. Poetry had to be cut short, Piotr had to rush off to catch another film show. Too much to do, to little time.

My one complaint about Stuttgart's programming was that quite a few films were shown in two or three different programs. It was frustrating to be seeing a film a second time in one day while knowing I was missing something in another theater.

Midway through the festival, Otto and Thomas announced their decision to resign from the festival staff. They feel there is insufficient funding for them to do their jobs effectively. Their announcement was met with a huge protest from the animation community; petitions were circulated, the daily festival bulletin was filled with protests, but their minds seem made up. The question now is can the festival continue at its current high level without them? While Otto and Thomas were the backbone of this year's festival, the entire festival staff, made up largely of the staff of the theater where much of the screenings were held, were truly extraordinary. Perhaps they can fill those vacant shoes. It's also possible that Otto and Thomas are bluffing in an attempt to get more funds for the festival. We'll see. For now, I'm glad I had a chance to experience what just might be the last truly great Stuttgart festival.

FILM ANIMATION AS A TOOL IN PSYCHOTHERAPY

Part Three

David Ehrlich

ANIMATION AND THE LEARNING DISABLED

Several summers ago, I was teaching animation at the Vermont Governor's Institute on the Arts. On the first day of the Junior High session, in which I had an animation class of 15 students drawn from all over the state, I noticed one very thin boy sitting in the back of the room, quite removed from the other students. I decided, intuitively that in this case I would not do my usual routine of making sure everyone was immediately and physically involved. I began the class with drawing animation, handing each child a pad, a pen, and starting them out with a little moving circle which was soon to transform to a myriad of other things. As they all began to work, this boy, named George, quietly made his way to my desk and asked me, in a very slow, slurred, barely audible speech, if he could be given another room in which to work, all by himself. What the hell, I thought, I'll send him into the adjoining room for now, which would later be used for filming. I took him in and asked if he needed any help with his project.

"I ain't stupid," he answered, "I can figger it out by my own"

"That's cool," I said, and quickly left the room.

During the lunch break, I immediately went to the student files, sent in by the home schools and looked up George. Comments by Guidance Counselors and Special Ed teachers stressed the dyslexia, the lack of fine motor coordination, and asocial, hostile attitude. Several speech therapists had hypothesized that there must be organic brain damage and that there would be diminishing returns on time spent working with him. George had been sent to the Institute as a charitable gesture by a kind principal, because he would doodle on his wrist and palms while waiting to see his counselors every day. OK, I thought, I'll do what I can-maybe we could do a little "Wrist Sketches" animation not unlike George Griffin's THUMBNAIL SKETCHES.

I gave the entire class (including George) an assignment that evening to complete the 100 page booklet. That'll teach them humility," I thought. George came up at the end of the class and asked for a second book, "cause I ain't got nuttin else todo" he muttered. I gave it to him.

The next day, all the kids came in, half with finished books, half with less. George walked shyly into "his" room. After a half hour with the main class, I wandered in to George's room to see him working in a third book.

"Where'd ya get that," I asked.

"I needed another, couldn't find you, so I traded for it."

"What dya trade?" I asked, suddenly curious. He smiled. I then looked through the books. George had gone through 250 pages in one day, all of them in perfect transformational animation. Howdya figure out how to do it," I asked. "You told me."

"I told you? What did I tell you?"

"You told me to keep on drawing a little bit at a time."

"OK, I guess I can leave you alone. Want anything?"

"Yeah, a few more books"

Noticing now that he had no socks on, I quickly gave him four more books. "No more trading," I called as I left the room.

In four more hours of the second class day, when most of the "well-adjusted" kids had ploughed their way tediously through 100-150 drawings, George came in and asked for some more books. One of the other kids grew curious and asked him how many he had done. George didn't seem to hear the question and went back to his room. I answered, "Seven so far." The whole class stopped working.

"Who is that guy," someone asked.

"That's George," I said as if they should already have heard of him.

At the lunch break, which I now knew that George was too shy to talk with the other kids.

a couple of students went into the other room to see what he was doing. They later joined our table at lunch and started talking about the film George was making. "My God, it's a goddam FEATURE FILM," one boy exclaimed with banana dripping out of his mouth. After lunch, regrouping in the classroom , one of the two boys asked if he could work in the other room too, since it was too crowded in here. I said, "Sure. Ask? (Arad wanted to go in too. After another hour, I strolled in and saw the three of them working around a small table, with George intently crouched over his own work.

The next morning a few more kids disappeared from my class into the other room, without even asking me. By this time, I had put stacks of empty books in both rooms so the kids could freely grab them as they needed. By the end of the third day, half the class had ended up around George. And they were all talking to each other about how "cool" George was. The fourth day, I had to leave for an hour, so I told the kids to go to George if they needed help. I got back after the hour and went into George's room to see a line of kids waiting to ask him questions. George was sitting up straight as a tree, smiling, and offering his wisdom in a very tactful, restrained and absolutely clear manner.. And at dinnertime, that evening, all the kids in the class hovered around George's desk so they could walk with him into the dining hall and be sure to get a place to sit next to him.

The second week, ending up all alone in the large room, I made that room the Filming Room, and George's room the classroom. George kept on working beautifully, of course, but he began spending more time on other things. He started playing basketball with the other kids before dinner. After dinner, instead of retiring to his dorm room to draw, he would gather a bunch of kids and improvise gory ghost stories. After the two week session was over, I kept in touch with George, as I did most of the kids. A month or so later, the Vermont Dept. of Libraries asked me to do a 30second PSA on reading. I had no time, and I prefer TV to reading anyway, so I put them in touch with George. They told me later that George walked into a meeting with no socks, listened to what they said they wanted, said "OK" and walked out. A week later George called me to film the drawings. The PSA was great. Rather than hypocritically praising books, George made TV watching into a gory extravaganza, ending with the line "Reading is Safer." It was the hit of Vermont TV that summer. George was paid $50 from the state for that one. Later in the year, a very progressive producer at Channel Four in London, saw the clip and bought it for $200. As you can imagine, George was now an international hero at the Oxbow School in Bradford, Vermont. Last I heard, kids were coming to him for counseling.

In an enlightened environment in which the kids surrounding George, as well as the adults, valued imagination and hard work, the medium of animation proved to be more therapeutic than the line-up of specialists who had diagnosed all the learning disabilities. One has to know when to intervene and when to stand back and let it happen as it should. Kids aren't perfect, but they can be trusted to know a good thing when they see it, and that peer respect can be a healing force in itself for those individuals whose withdrawal, due to repeated failures, has encouraged the symptoms, though not the reality, of disability.??

THE CLASSIC ASIFA-EAST TEE SHIRT

Official ASIFA-East Tee shirts are available. We intend to offer a different one each year. The current design which features an appropriate red logo on solid black, is by Howard Beckerman. Collect them all. You can obtain this handsome symbol of our group at a meeting or by contacting the address on this bulletin. The price is $15.00 each and the money is a donation to ASIFA-East. The shirt makes a really nice gift.

EAST COAST IDEPENDENTS

by David Ehrlich

Part Seven

Jane Aaron is one independent animator who's been able successfully to juggle her commercial work with her internationally-recognized personal films. She took time off from her film work and from caring for 18-month old Timothy to share a few thoughts with ASIFA-East members.

David: For many years, you've been able to make very personal non-sponsored films. How have you managed to cover the costs demanded by such elaborate animation as well as to ensure your survival?

Jane: I've been very fortunate because I've received arts funding for all my films (except for the first two). And when any kind of commission work came along, I always did that too. I don't think I ever turned down work.

D: Did you solicit commissions or just wait until they came along?

J: I found that mostly, I would get work from clients who had already known my work. I have never just sent my reel out blindly.

D: Have you ever taken work where a client told you exactly what to do?

J: I had jobs where a storyboard existed and I was hired to direct it, but I then had input into that board.

D: If no job came in for awhile, and you needed money, would you consider working for a studio?

J: I like animation and I like seeing how different projects are put together, so certainly working for a studio would be interesting to me.

D: You have a great color sense. Suppose someone wanted you as an Art Designer?

J: Art designer would be great.

D: How long have you ever gone without working on a personal film?

J: Well, it's been 2 1/2 years now since my last one, THIS TIME AROUND.

D: But you have also done more than 25 segments of 10-40 seconds for SESAME STREET, NICK AT NIGHT, and MTV.

J: Yes, and I also have a son who'll be 2 in June.

D: Do you feel that in some ways, these segments have served as experiments for personal films?

J: Yes. Absolutely. The process of problem-solving as well as the actual solutions I came up with have provided new directions I will definitely apply to future personal films. As I watched your reel, I was fascinated by all the different ways in which you've drawn on your personal films for elements of the commissioned work. Do you feel that doing that somehow lessens the impetus for personal work?

J: Each of my personal films develops a new technique and that technique is then available to do whatever I want with it. I won't use the spinning of THIS TIME AROUND again in a personal film, so I can use it in a commissioned piece. I don't feel threatened. When I complete a film, it's so much a part of me, I'm not going to lose it. And the personal films take so much time. I would never have a commissioned film that allowed so much time. Personal film grants allow me leeway to make mistakes. Commissioned films don't permit the time to do the same kind of development.

D: When do you begin a personal film–when you have time, the idea, or the money?

J: The time. And I always need some money, even in the beginning stages, for camera, film, development, lighting, salaries for a couple of people. Lots of animation starts with drawing, and mine start with a camera, film and a crew. All that requires money.

FILM FESTIVALS

Part Eight by David Ehrlich

1) CORK INTERNATIONAL FILM FESTIVAL (Sept.24-Oct.4) Michael Hannigan has proved one of the most accessible and friendliest festival director I've yet encountered. He likes American Independent Animation and usually selects a few for the Shorts Competition. You may send films or tapes, any format, for selection by the June 15th deadline: Michael Hannigan, CIFF, Triskel Art Center, Tobin Street, Cork, Ireland. Tel: (021) 271711/275944.

2) MARIN COUNTY NATIONAL FILM & VIDEO COMPETITION (July 1-5) This competition is part of the annual Marin County Fair, so there will be lots of children attending. Therefore, don't even think of submitting films "unsuitable for children". Prizes of up to $1000 are given to Animated Films, though I've never heard of an animation professional on the Jury. Films with a clear and witty narrative have the most success here. Deadline is May 29th, and the entry fee is a modest $10. Marin County Fair and Expositioin, Fairgrounds, San Rafael, California 94903.

3) WELLINGTON FILM FESTIVAL (July 6-21) Bill Gosden, like Michael Hannigan, is a wonderful festival director for us. He's open to all inquiries, helpful in arranging New Zealand TV sales, and very supportive of American animation, including 5-7 shorts every year. Selection by Wellington, a non-competitive festival, usually includes a screening at the Auckland International Film Festival (July 13-28), as well as at festivals in Dunedin (July 20-August 2) and Christchurch (July 27-August 9). Deadline is a fairly loose mid-May, and you are encouraged to send VHS (NTSC) tapes for pre-selection. Bill Gosden, Director, Wellington Film Festival, Box 9544, Courtenay Place, Wellington, New Zealand. Tel: (644) 801-7304. FAX (644)801 7304,

4) ZAGREB WORLD ANIMATION FESTIVAL (June 22-26) I have no definite update on this festival. As of this writing (April 20th) it is still on. However, I found that our postal department is a bit behind our State Dept, and is unilaterally placing the country code of "YU" on mail destined for Croatia. DHL and FEDEX have been going directly into Zagreb, but films and tapes sent by post may not reach the festival in time for selection. In the next column, I should be able to tell you which American films were selected and what it will be like there if you go.

EAST COAST IDEPENDENTS

D: All your personal films except the first two were funded. Would you be willing to fund your own film from commissioned work if all public funding dried up?

J: Yes. Absolutely. If I could afford it. I'm very committed to making more of my own films.

D: Are you interested in working on a high-budget commercial?

J: Sure. Look, my films are expensive to make. I have the high cost of animation (the time it takes) plus the high cost of live-action (location-shooting, full crews, travel expenses, lighting designers and extra lights).

D: You began long ago as a sculptor. Have you ever gone back to it to express something you couldn't express in film?

J: I really am a filmmaker, but my animated films have a lot of sculptural ideas in them. I'm comfortable working in 3-D.

D: How do you feel about this column on independents?

J: I like the fact you're talking to independent animators. The whole issue of "independence" is not ambiguous to me, so I don't feel a need to define it. I am an independent animator, and I also do commissioned work.

D: That says it simply and incisively. Thanks.